

THE UNIVERSITY OF ALBERTA
MVA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF VISUAL ARTS


IN

SCULPTURE

DEPARIMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

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RELEASE FORM

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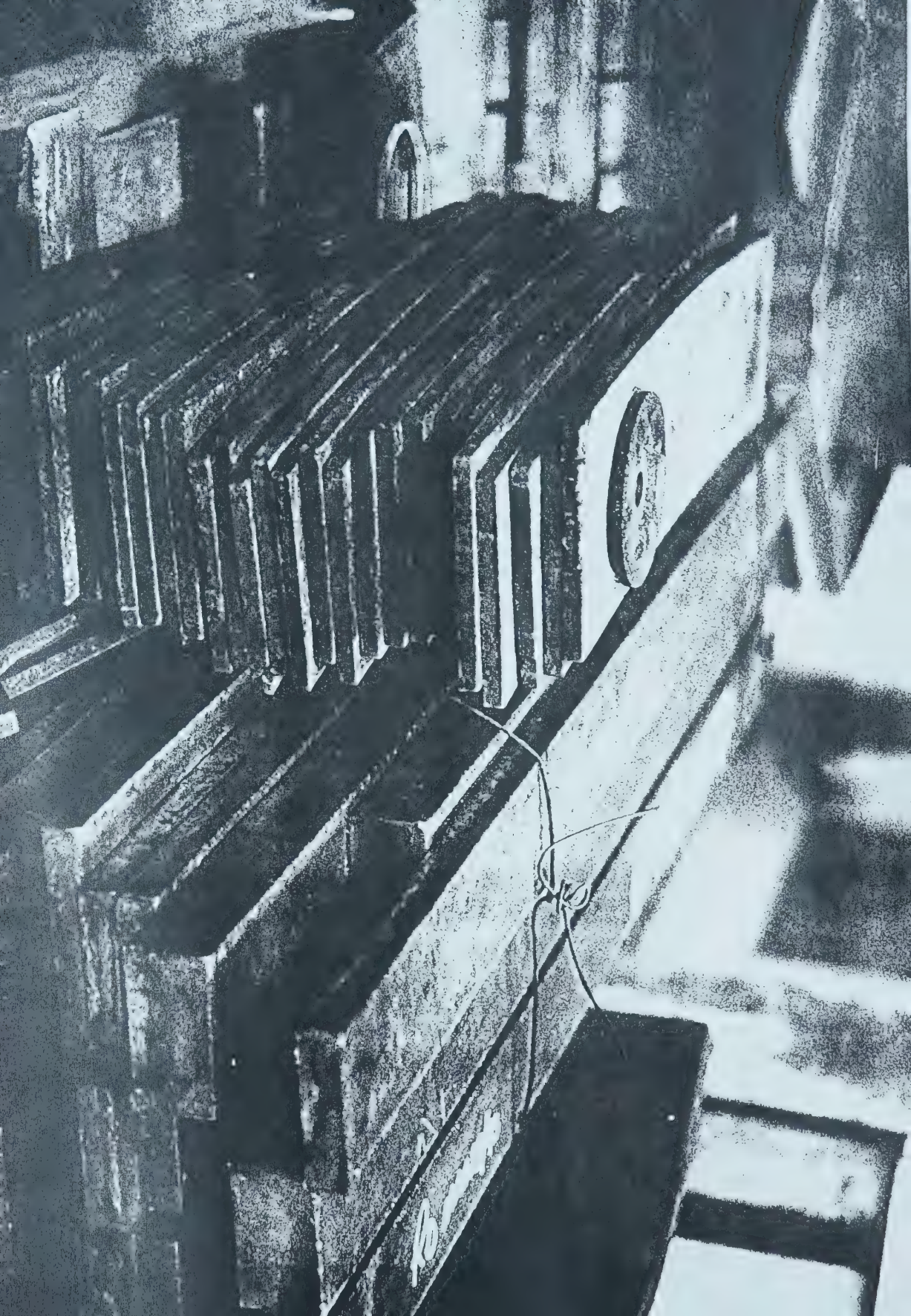
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I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Visual Arts Thesis Collection:

<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>
Untitled (Table Number 3)	1993	Steel	62x63x71"

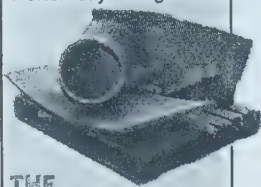


"Are not the ruins of a temple more fascinating than the temple itself? An amphora patiently put together again fragment by fragment is invested with meanings and resonances which the new-fired amphora certainly could not have had; it is an object which has been dipped in the river of time, and thus emerges with a metaphysical aura that makes it more mysterious, more ineffable. ...time makes everything more ambiguous, indecipherable, obscure, and thus full of enchantment."

Frederico Fellini



For a movie that's supposed to be about passion, *M. Butterfly* is about as warm as Edmonton in February, says Marc Horton. It's the story of a French diplomat and the woman he loves — who turns out to be a man. But we're never convinced he's a she, Horton says. Page C3



THE ARTIST'S PALLET

Elizabeth Nienhuis wants you to consider the humble wood pallet — found in back allies and leaning against warehouse walls. She recreates them in steel in an exhibit at the Fine Arts Building. Page C6

FIVE MINUTES WITH GARTH

You-know-who plays the Coliseum Monday night. To hear a five-minute interview with Garth Brooks with music, dial 944-0600 and press 0 and then 2.

And ...

COMING SATURDAY

We announce the winner of our Garth "Yours For a Song" contest, complete with lyrics to some of the 150 entries we received. We asked readers to write some original lyrics to a country song, with the winner getting two tickets to see Brooks' show Monday night.

Like he never left

When he took six months off, Garth Brooks worried he was coming

Stories by JACK HURST
Tribune News Service

After six months of hibernation, maybe the brainiest giant ever to emerge from Nashville is on the road again with more force than ever.

With a half-year off to catch his breath and evade collapse from overwork, Garth Brooks now looks eager once more to try to push his incredible popularity past its limits.

In Dallas, he filled the 65,000 seats of Texas Stadium three times on successive nights for the filming of a live NBC TV special to be broadcast next spring.

Recently, undoubtedly because of the hiatus, voting members of the Country Music Association took away his Entertainer of the Year title after two years and gave it to Vince Gill, but as Gill himself noted, Brooks probably "drew more people in one weekend than I did all year."

Brooks is reported to be close to signing a Hollywood movie contract, and his latest album, *In Pieces*, sold a million copies in its first three weeks on the street.

Ranked by *Forbes* Magazine, despite the long layoff, as the ninth highest-earning entertainment figure of this year (trailing only household names such as Oprah Winfrey, Steven Spielberg, Bill Cosby and Kevin Costner — and leading Michael Jackson, Tom Cruise and Madonna), Brooks is booking sold-out multi-night stands in the largest coliseums around North America.

He plays Edmonton's Northlands Coliseum on Monday night, and scalpers have been commanding as much as \$500 for the concert.

"In Sacramento, we saw 62,000 people," Brooks says of the new tour. "In Vegas we saw 51,000. We just put the Fargo (N.D.) Dome on sale, 40,000 seats, and we got two nights out of it — and they're talking about a third night because they got 385,000 calls."

Three hundred eighty-five thousand?

"Yeah! I'm thinking either somebody was worrying the hell out of re-dial or there's some people there wanting to come to the show."

That sort of thing, Brooks doesn't mind telling you, has taken a considerable load off his mind. The primary reason for abandoning one of American history's more profitable and higher-grossing tours early this year, he says, was because he felt he had no alternative.

Frazzled by the perpetual carnival of the touring life and visibly overweight from continually "doing the truck-stop thing at 2 in the morning," he left the road to do a long home stand, becoming a live and in-person father to baby daughter Taylor and a finally non-absent husband to wife Sandy. When he did, he publicly claimed to be considering retirement, obviously figuring he might as well retire if he stopped at all.

"I thought it was career suicide," he recalls, "but I had to do something."

In the face of initial concern as to whether he still

had a career, he is now back on the road with Sandy and Taylor beside him in the scenery is gratifying.

"Whew!" he says. "People have not forgotten is the nearest gift people have. To totally shut down TV and everything and come back like you never left ... what a gift."

And a sweet, sweet testament to Brooks' drive and understated intelligence. A man seems to give fans something different from they saw him, from guitar-smashing to the who-knows-what's-next, he returned to the having, as he says, re-established his "hundreds more ways than one. Thanks to a rigorous pounds smaller than his former self."

The planning behind his unprecedented career is an aspect of it which Brooks addresses, but "No comment" isn't in his book. Asked about the marketing training he received at Iowa State University and its role in the commercial aspects of his stardom, the prof

Garth's gutsy partner Stephanie Davis her own way

Garth Brooks has been a primary force in the rise of Nashville songwriter Stephanie Davis since he recorded her chilling song about life's defenseless innocents, *Wolves*.

That gave Davis her start as a recorded songwriter and now, three years later, she's opening Brooks' shows in front of mega-thousands of people.

"When he asked me," Davis recalls, "I almost fell over dead. This was before I even had a record deal."

Brooks himself remembers asking her if she wanted him to help her get a deal and hearing her answer "No, thank you."

"She said, 'I want to get a deal knowing it's me (that's getting it),' " he says, adding that Davis, the six-

Sensible thoughts from the mouths of babes

Artist pleased youngster took enough time to slow down and look around

CHARLES MANDEL
Special to the Journal

Edmonton

Tony Easton walked into the Fine Arts Building Gallery (FAB) and looked perplexed when he saw Elizabeth Nienhuis's exhibit of 15 steel sculptures.

Focusing his attention on Nienhuis, the 12-year-old demanded: "Are you the artist?"

Nienhuis admitted she was the sculptor. The lanky blonde then asked the youngster his opinion of her work.

"You first look at it and think 'What a pile of junk,'" blurted the boy, "and then you look again and enjoy it."

VISUAL ARTS

Easton's critique pleased Nienhuis. She wants a viewer to look twice at her work. "I'm asking the viewer to slow down and take a look at what's around him."

In this instance, Nienhuis is asking the viewer to consider the humble wood pallet. She points out pallets are commonplace, found in back allies, leaning against walls in warehouses. "I thought the pallet

"You first look at it and think 'What a pile of junk,' and then you look again and enjoy it."

— 12-year-old gallery-goer
Tony Easton

was beautiful to begin with as a geometric sculpture."

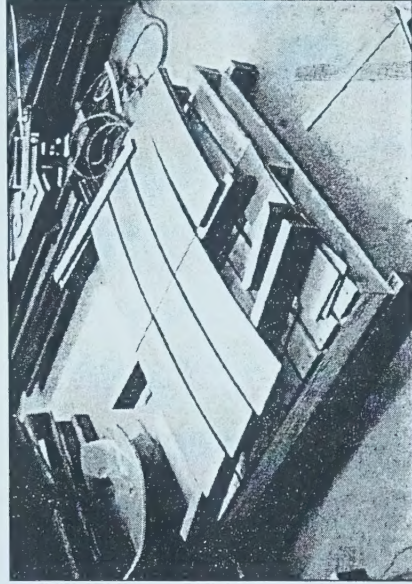
Nienhuis's sculptures also speak of her theoretical grounding in minimalism. Traditionally, minimalism concentrated on reducing objects to their most basic geometric form.

Nienhuis practises minimalism in its more modern incarnation. "Now it's more like the isolation of a single element to heighten its interest," said Nienhuis.

But don't let that scare you off. Her homage to the wood pallet shows a keen, inquisitive and playful intelligence at work.

Starting with the wood pallet as the basic sculptural unit, she's replicated its grid-like form in steel.

"By changing the wood form into steel it helps focus people's attention to the form of the pallet," said Nienhuis.



File photo

Elisabeth Nienhuis' 1993 Untitled steel and wood sculpture

Here, two wood pallets support a jumble of metal. Elsewhere, flat steel bars echo the wood slats of a pallet. Everywhere one looks, the shape of the pallet is reconfigured in a variety of inventive ways.

The work culminates in an installation of eight steel pallets with curves of junked pipe and

scraps of torn metal. Nienhuis doesn't weld her work, but stacks and layers it.

Her sculptures are broad and low. And they're heavy. The large pallets, 49 by 49 inches, weigh close to 1,100 pounds. Rustelsteel donated the new, cut steel, which costs 49 cents a pound.

Nienhuis retrieved the older, rusting metal hulks from the Maple Leaf Metal Industries Ltd. scrap yard. "The guys there would stop everything and help me," she said. "They'd haul huge pieces of steel up with the magnet so I could see them."

In the scrap yard, Nienhuis searched through the curled and smashed metal. "I think of myself as an industrial archeologist, putting something together, but not providing too much. You, as the viewer, add your own adventure to it."

She said the selection of metal in the scrap yard is the work. "The play begins when I start to combine the pieces. I'm very interested in combining one shape with another," she said.

"Steel is a very strong material, but it's amazing how many other properties you can express with it." Nienhuis said her biggest challenge now is to find a home for

her work. With this show of sculpture having helped her meet the requirements for her Master's of Fine Art degree from University of Alberta, Nienhuis is preparing to move to Sarnia, Ont.

She hopes she won't have to return any of the sculptures to the scrap yard from whence they came. "I'm trying to avoid throwing everything out."

Nienhuis's work is on display at FAB until Oct. 24.

On the second floor of FAB, University of Alberta professor Liz Ingram, who is perhaps best known as a printmaker, demonstrates that drawing is still the foundation of any artist's education. Her charcoal on paper drawings of nudes are extremely accomplished works.

British artist Lucian Freud (the grandson of Sigmund) is clearly the influence for Ingram's drawings. As with his nudes, Ingram's are meticulously rendered. Her working of tones is nothing short of exquisite.

She's also included a couple of suggestive studies of a poplar tree wound. And you can meet the model! The poplar tree limb stands at the entrance to her show, which continues until Oct. 24.

GALLERIES

Elisabeth Nienhuis Slides

Untitled, 1993, steel, 25 x 56 x 49"

Untitled, 1993, steel, wood, 41 x 54 x 50"

Untitled, 1993, steel, wood, blankets, installation

Untitled, 1993, steel, 35 x 64 x 82"

Untitled, 20/8/1993, steel, 23 x 176 x 188"

Untitled, 1993, steel, oak, 37 x 57 x 58"

Untitled, 1993, steel, 40 x 48 x 75"

Untitled, 1993, steel, wood, 48 x 64 x 43"

Untitled, 1993, steel, 44 x 81 x 66"

Untitled, 1993, steel, wood, $14\frac{1}{2}$ x 52 x 49"

Untitled, 1993, steel, 57 x 49 x 58"

Untitled, 1993, steel, 62 x 63 x 71"

